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SOUTH CAROLINA'S NEWSWEEKLY

osceola

College of Early Learning

A unique social beaker

Inside: Great expectations at Public Voice/A literate but confused 'Gambler'/National topics

A MAGAZINE FOR COLUMBIA & SOUTH CAROLINA
osceola

"Freedom of the press is guaranteed only to those who own one."
—press critic A.J. Liebling

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Great expectations at Public Voice

by Bob Thompson

The first press conference by the new executive director of consumer lobby Public Voice was adequate to quiet any apprehensions that the gadfly group may become more conciliatory or lose its clout.

Tim Rogers, who recently took over Public Voice's control from the outgoing Bill Harden, minced no words when asked what was wrong with South Carolina. "What we have found generally" in the state legislature, Rogers exclaimed, "is a retreat from the issues that were uppermost on the minds of the voters" in last fall's elections. Leveling most his criticism at the House of Representatives, Rogers contended that the House "to an issue, has failed to do what was promised in 1974."

The young lawyer spoke to a handful of newspersons Wednesday afternoon at the Richland County Library in an attempt to show people, as he said it, that Public Voice is "alive and kicking." Rogers was one of the original movers behind Public Voice, which was started by the S.C. Council for Human Rights in December of 1973 and was incorporated as a separate organization in October of 1974. When Bill Harden, the first executive director of Public Voice, announced that he was resigning last month for personal reasons, Rogers -- then a consultant for the group -- was named interim director. On April 19, Public Voice's board of directors, which includes former gubernatorial candidate Pug Ravenel and former state representative Alex Sanders, confirmed Rogers in the position.

Despite its small staff and limited resources, Public Voice has made quite a name for itself during its short existence. It has attempted, among other things, to abolish milk price controls by the state Dairy Commission, stop utility rate hikes by South Carolina's power companies, and get strong ethics legislation pushed through the General Assembly. The successes have been few but sweet -- as when Duke Power's rate increase was rolled back early this year, and when the Dairy Commission relinquished its direct control over retail milk prices. Admittedly, a lot of the concessions made by the utilities, the Public Service Commission, the Dairy Commission, etc., have been token and cosmetic. But Public Voice has raised the level of consumer consciousness to heights unheard of earlier in this big-business-run state.

Tim Rogers

Public Voice's board of directors has decided to limit its current efforts to four major areas -- reform of the Public Service Commission, the abolition of the Dairy Commission, the passage of strong ethics legislation this year by the General Assembly, and a revamping of state tax laws. Rogers readily admits that there are other areas where changes need to be made -- mass transit alternatives, for one -- but he says there is more than enough work to be done on the four designated areas to keep him and his staff busy.

During the press conference, Rogers continually returned to his criticism of the House, which he considers the real bottleneck in getting reform legislation passed. Actually, it's not that Rogers feels the Senate is doing any better on the whole -- he'll be the first to tell you the Senate is the more conservative of the two bodies -- but it's the fact that he and others had expected so much more out of this allegedly progressive House. Single-member districting allowed more blacks and women to be elected to the House than ever before, and last year's House candidates made a lot of liberal promises. Few of which they have kept. Rogers will say.

"The Senate...has gotten totally off the hook," the Public Voice director said. While progressives in the House have heretofore depended on the House to pressure the Senate into action, Rogers said, such has not been the case this year. Ethics, for example: the original Senate version of the ethics bill was in many respects stronger than the legislation passed by the House, Rogers contended. "The House has been so lackluster that the Senate has had the excuse of not having to confront the issues," he claimed.

Public Voice and Rogers definitely have quite a job ahead of them. But Rogers feels that public opinion is swinging in favor of reform, and that conservative South Carolinians who formerly were tolerant toward state-run monopolies and high prices are changing their minds. "The potential is there," he says. As evidence, he cites a growth in Public Voice's membership rolls from about 400 as of February 1, 1975, to 2,200 at present.

If there was ever a climate conducive to the growth of a consumer lobbying and research organization -- almost begging for it -- it is South Carolina in 1975.

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Osceola's civil libertarian of the week

Osceola's Civil Liberation Of the Week Award goes without contest to Coker College Acting President A.G.D. Wiles who saw fit to ban publication of Coker's student newspaper, **The Periscope**, for the remainder of the school year after a recent edition contained a story he described as "unbelievably wrong" and "libelous."

Wiles, acting more like a recent United States President than one of an institution of higher learning where freedom of thought and press are alleged to be sacred, cited executive privilege when asked to explain his actions. "When these things get talked about," ad libbed the Acting President, "misinterpretations arise."

A Board of Trustees' statement issued to the press at the time the ban was announced claimed that the paper continually published "inaccurate and libelous statements" that resulted in the threat of a lawsuit. No specifics were cited. The article that apparently sparked the censorship action concerned allegations made by a Coker professor about a problem he encountered with the administration-faculty grievance committee.

Student editors of the paper, including the author of the story in question, news editor Paul Kopelke, said there was nothing libelous in the story. "I would do absolutely nothing to hurt this school," said Kopelke, who deemed the entire incident "silly."

Censorship of the college press in South Carolina is nothing new, of course. It's a game that college presidents all over the country -- but especially in the South -- have played for years. Despite a U.S. District Court decision a few years back ruling it unconstitutional to do so, the chief method practiced by the executive censors is to simply withdraw student activities' fees budgeted for the student newspaper. Often the would-be editors claim that "libel" or "slander" suits against the school would result if the newspaper wasn't brought into line. And just as often the Presidents claim the paper wasn't "serving" the students anyway. True to form, Wiles told **The Charlotte Observer**, "The paper comes out when they (student staff) have the wim and evergy to put out an issue together. It's basically not a newspaper and does not cover the general campus news."

What college presidents continually seem unable to comprehend is that what goes in the "student" newspaper is essentially none of their business. That's why it's a student newspaper.

Associations that accredit colleges and universities insist upon a free student press as a forum for student thought and development. "Libelous" and "slanderous" statements can be retracted, corrected and apologized for in the issue following their publication, if experts with legal background in libel and slander law advise that it should be done after examining the material.

As far as we know, no legal advice was sought in the Coker incident. Of course, we'll never know because when we asked Coker College officials about the incident this week, we were told that we had apparently been misled.

"It really wasn't censorship," said one official, "it's simply an internal problem down here, and we have been instructed not to make any comment about it."

Well, if there was no censorship, does that mean **The Periscope** is back in business?

"No," she replied, "the ruling stands as is, but it's not censorship."

It certainly had us fooled there for a second, though.

Comedian Woody Allen has a serious message for all Americans. "The American Cancer Society wants to wipe out cancer in your lifetime. And this takes money... lots of it...to continue research and educational programs as well as service to patients and their families. It's up to all of us to help, because the fight against cancer is everybody's business."

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Rand, Montessori in unusual brew

The College of Early Learning is dedicated to beginning an intellectual renaissance for individuals who want to learn to deal reasonably with each other.

By David Belser

Even in the hothouse world of American radical social thought, Ayn Rand and Maria Montessori make strange intellectual bedfellows. The fruits of that unusual union would seem, at first glance, to have burst fully grown from an insomniac's nightmare. But for the associates of Columbia's New Banner Institute, that dream is flourishing in the form of their College of Early Learning.

Organized about five years ago, the New Banner Institute is comprised of about a dozen people who share similar philosophical ideas and who, in the words of one of its members, are dedicated to "beginning an intellectual renaissance for individuals who want to learn to deal reasonably with each other." Group activities include such seemingly disparate things as seminars in metaphysics, psycho-epistomology and ethics, a self defense course in the handling of firearms, and a small private elementary school called the College of Early Learning. The College is where it all comes together, where ideas are tested and confirmed, where Rand mixes with Montessori in a unique social beaker.

*****

Enter the Language and Sensorial Room. In the middle of the carpeted floor sits a small wooden work table with tiny chairs ranged around it. Occupying one chair, bent intensely over a much-thumbed workbook, a blonde six-year-old, completes a sentence -- 'The world is shaped like an egg.' "Pooh," she says, "I knew that when I was three." On a cord around her neck she wears a key: from another string dangles a money pouch. A small boy runs up, wipes his nose, offers her some cookies at a reasonable price. She reaches for her pouch, carefully extracts some coins marked "Falsa Pecunia," makes the correct change, gets the cookies for a song at 55 cents.

Another child is dusting a cabinet full of geometrical material, rearranging the sets of pictorial cards, wooden triangles and insets, skittles and the like. Her fingers stray over the sandpaper edges of the letters of a movable alphabet; she returns them to the proper shelf. A boy of four comes over trailing a blanket, asks to use the record player. A deposit is required. He forks over a bill; she watches as he chooses and changes a record. Some French songs come on. He manipulates the hands of a mechanical clock toward the correct hour. Eleven o'clock. Another morning at the College of Early Learning.

What is happening, you may wonder, and why? The answer is education, or social engineering, depending on where you stand on the political spectrum. It combines some of the educational methods and materials developed by the Italian doctor and educator Maria Montessori almost 75 years ago, and certain ethical ideas derived by the New Banner Institute from the Objectivist philosopher Ayn Rand. The resulting hybrid form has operated since December, 1972 from a small six-room building on South Kilbourne Road, where left meets right in an atmosphere of truly ambidextrous social thinking.

All photos by Bob Thompson

Twenty-four children, ranging in age from two to eight years old, are currently enrolled in what the College of Early Learning organizers like to call its "Environment for Discovery." The physical plant is divided into a number of study sections: a math and science room, including a giant bead frame on which the children work with addition, subtraction, multiplication and division and even begin to work with base number systems other than ten; a language and sensorial room, where the younger children find material designed to isolate and develop specific skills; and a Daily Life area, in which kids hopefully learn to be orderly and practical in going about the tasks -- washing, cleaning, sweeping, etc. -- of everyday living.

The children meet in groups of 12 in morning and afternoon sessions, with two "directresses" present at all times. These are not "teachers" in the usual sense of the word, for Montessori doctrine views the role of the adult as an essentially passive one, providing prepared materials and guiding the child toward those which are best suited to his interests and needs at the moment. Children are not taught; they learn, or teach themselves, at their own pace. Montessori felt that at best the teacher should "artfully intervene."

Betti Wynn and Vega Atwell are two of the "directresses" at the College of Early Learning. Both received their Montessori training from the St. Nicholas center in London, through a nine-month course culminating in exams and a two-week workship; they both feel, however, that most of their training came from the New Banner Institute inself. "We've gone beyond Montessori," said Atwell. "She was limited to academics. Here the children are learning a sense of justice and property rights, too. They are developing a method of learning, applying the methods to both materials and people, enhancing both their intellectual and social abilities."

What is popularly known as the Montessori method is the essence of the pioneering educational work of Maria Montessori, the first woman to receive a medical degree from an Italian university. Working at first with defective children drawn from the slums of Rome into her Casa dei Bambini (Children's Home), she developed several important concepts which have been applied in various pure and diluted forms for the past 75 years. Montessori believed that from birth to the age of six children have "absorbent minds," endowing them with incredible capacities for learning. She held that the years from three to six are made up of particularly "sensitive per-

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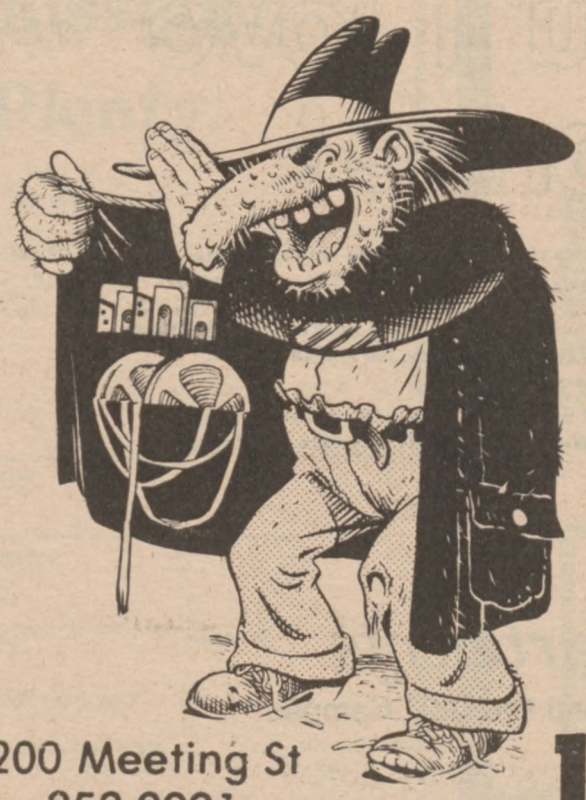

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iods." If schools could exploit these sensitive periods, a child's mind could develop naturally, from within, with the child providing his own stimulus to achievement. Accordingly, adult pressure (i.e. active "teaching") and even group activities are discouraged. Instead, a child is free to chose his own work, progressing individually at his own pace in an ungraded class.

Montessori believed that "things are the best teachers." She developed a "prepared environment" made up of self-corrective materials. Specially made items are presented which develop a child's ability to use the five senses, to discriminate between shapes, sounds and textures. As these are mastered, other materials prepare the child for reading, writing and mathematics.

At the College of Early Learning, the application of the Montessori tradition has been flexible. Most of the educational material has been imported from the Association Montessori International in the Netherlands, but certain elements of the tradition have been dropped and other ideas added. Members of the New Banner Institute, which directs the College, are critical of what they see as "Catholic dogma" imbued in Montessori's work. They feel that children should not be discouraged from questioning religious beliefs, that the concept of an unknowable god is contrary to what education is all about. They are, in short, outspoken atheists. As David Kennison, one of the College's directors, put it, "Children here would approach the story of Moses and the Red Sea like they would Cinderella and the pumpkin."

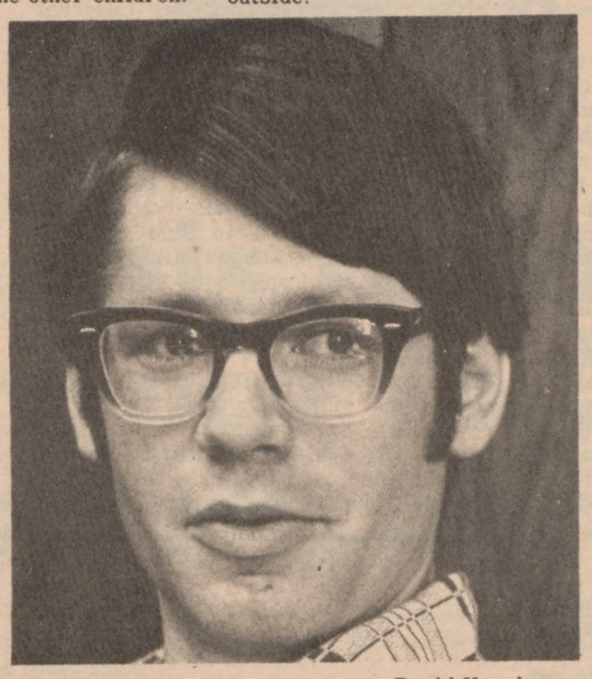
According to Kennison, the College of Early Learning has made other fundamental changes in the Montessori tradition. Montessori, obviously, means many things to many people. Some of the more radical innovations would undoubtedly seem abhorrent to the old **dottoressa** and most of her followers. The most striking of these changes is the extension of the New Banner version of Montessorian principles into the areas of ethics and justice. Much of the philosophy behind these changes derives from Ayn Rand.

Rand believed, among other things, in what she called "the virtue of selfishness." The New Banner people share many of her ethical beliefs, the relevant portions of which can be summarized as follows: that man is not a means to the ends of others and that he must live for his own sake, neither sacrificing himself to others nor others to himself; that every man possesses that basic inalienable right to his own life, liberty and property; that the only socio-economic system consistent with these principles is laissez faire capitalism; that no individual (or group of individuals) can seek value from a man by the initiation (or threat of initiation) of physical force without violating man's basic inalienable right; and that ideologies of coersive collectivism and altruism pose a basic threat to the existence of just societies.

Thus, at the College of Early Learning, what Montessori saw as a free educational environment for kids -- free, that is, from adult tyranny and free to exercise a child's own will -- has been converted into something of children's libertarian social experiment.

The College has introduced its own intra-school monetary system. Children are considered assistant directors of the school and given salaries. Each child has certain responsibilities, such as taking care of a designated shelf of materials. With the money received from this work, kids are continually bartering and trading with each other. The little girl who bargained for a bowl of cookies, and the boy who put down a deposit for the use of the record player, were both carrying out the routine functions of daily life at the College. The children make their own judgements as to the value of things and their own decisions on what kind of materials they are willing to pay for. No obligatory sharing is enforced. There is a little wholesale store in the school, stocked by the staff with items paid for by real United States currency. School supplies and snacks are sold to the children at prices equivalent to those on the outside. A child can buy with his "falsa pecunia" all he wants from the store, then sell part of it off to the other children.

Bob Black



David Kennison

If there is an argument between children, the money might be used to settle the differences. This is what the New Banner Institute calls the "alternative to revenge principle." No external punishment is imposed on the children. (In fact, children whose parents spank them as a disciplinary measure are not allowed to enroll in the College.) If one child is the victim of some aggressive act by another, the victim can ask the aggressor to make amends, by replacing destroyed property or buying a certain favorite snack. The children themselves set the price of the damage. The advantage of this system, says Vega Atwell, is that "a child can do penance. He can correct his own mistakes. If two children can't settle a quarrel, they go to a third child to arbitrate the disagreement. There is no monopoly on justice. It's a **laissez-faire**, hands off policy. It's quite different from being outside."

"Outside" is a concept which has taken on special meaning for the College of Early Learning and the New Banner Institute. There is probably a tendency for all small sectarian groups with radical ideas and unconventional or unpopular approaches, to view things in terms of "them" and "us," and things as they are done within the group and those "outside." But for four associates of the New Banner Institute certain legal troubles have given them a particular distaste for justice on the "outside."

In July, 1973, Bob Black, (Mrs.) Linda Black, David Kennison and Randy Holcombe were arrested and charged with assault and battery of a high and aggravated nature. They were alleged to have kept the Black's 14-year-old son Randall confined in chains for six weeks in a darkened room as a disciplinary measure. The local press treated the news in the best yellow journal style, piecing together a lurid tale from accounts gathered from Richland County Sheriff Frank Powell and then Fifth Circuit Solicitor John Foard. A front-page picture in **The State** showed Holcombe and Bob Black in handcuffs as they were led away from their bond hearing. About a month later a Richland County grand jury indicted the four, but the case was never brought to trial and the charges were eventually dropped, quietly, in December, 1974.

John Foard told **Osceola** recently, "I had to dismiss the case because Black's son's mind was not sufficient to be a witness." The former solicitor said that while the charges were still pending, the boy, who was then in the custody of the Family Court, began making similar child abuse charges against his new foster parents.

John McGuinn, attorney for the defendents in the case, put it another way, "As it turned out, the boy was sick. He thought he was Houdini, he was chaining himself up. He made up these fanciful stories, almost a ghost story...then a lot of mischief was done by the newspaper people."

They can almost laugh at the situation now, but there is still plenty of bitterness in their voices when Black and Kennison talk about what they consider harassment from the government. They insist that their political, philosophical, and religious beliefs were what really incensed the local authorities. "The charges were obviously phony, there's no question about that," said Kennison recently. "Once they found out who we were, they must have thought we were running a base camp for guerilla revolutionaries of the next generation...but we opened the school with the full realization that this sort of thing might happen.

"This has given me a little more insight into the system of justice, or injustice, that we live under," said Black, a former geology instructor at the University of South carolina. "We aren't a bunch of college kids out on a demonstration. We're not a fly-by-night organization."

*****

At the College of Early Learning, school goes on, as usual. Enter the Daily Life Room: in one corner a child of two or three is busy with a buttoning frame, fumbling away but still persistent. A small girl makes a mess of glue and paper, then scrubs down her table. The boy with the cookies reappears. He has only broken pieces and crumbs left, but he is selling this residue at the usual rates. A customer exchanges a sweaty handful of coins for a sweaty handful of crumbs. Both are pleased with the deal. Someone at the piano shouts for help; a "directress" wanders over. "Play me a song without music," says a child. "I don't think that's possible," says Vega Atwell, "but I'll try."

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national topics

TRB
FROM WASHINGTON

Nixon and Thieu

Nguyen Van Thieu's resignation recalls Richard Nixon's. Both were forced out, both overstayed their time, both gave relief by going. Neither man had much magnetism or strong personal following. Both departures were tragic.

I have just reread the Nixon farewell address and it is couched in affecting, not to say lofty, terms. There is no use sneering at it: "I would say only that if some of my judgements were wrong -- and some were wrong -- they were made in what I believed at the time to be the best interests of the nation." This is the right note for a concluding episode; he leaves his despair to history and God.

Thieu's hour-and-a-half harangue blamed Americans who gave so many lives to keep him in power. At least in translation it is paltry. It is to be hoped that this mortifying episode will not be forgotten in America soon. Vietnam is the classic example of the master becoming captive of the servant, the superpower controlled by its puppet state. If America and Russia ever make nuclear war it will not be over frontal disputes; it will be over some rival pygmy client states, probably about a petty issue that could have been avoided.

We became so tied to Thieu that we had to flatter him, coddle him, obey him; it reversed the laws of nature as though the sun had to obey the moon. When the normal law of gravity finally reasserted itself, the moon felt abused, betrayed.

Betrayal, I suspect, occurred. It is hard to read the story without that feeling. Note that if Thieu was using Nixon, Nixon was using Thieu. Let us start when that proud man, Lyndon Johnson, finally decided that his military advisers and his inherited staff from Kennedy's regime, the "best and the brightest," had led him into a blind alley and that the United States could not win the war by sending in more troops. He faced the tragedy of his false assumptions and, on March 31, 1968, halted bombing above the 20th parallel, called for peace negotiations, and said he would not run. He did not attend the Democratic Chicago convention in 1968, and in 1972 they did not even hang his picture in the main hall of the Miami convention.

But why should Thieu in 1968 have gone along with the Democrats in seeking peace? American power kept him in office and he saw no reason for helping out candidate Hubert Humphrey; he probably sensed that Nixon would bid up his terms and, in an unseemly dilatory maneuver, he balked at the shape of the negotiating table. It is odd to reflect now how a helpful nudge from an Asian 8000 miles away might have benefited Humphrey and changed one of the closest presidential races in U.S. history. Nixon beat Humphrey only by seven-tenths of one percent while the Democrats won Congress. If Humphrey had been elected in 1968 he would probably be completing his second term now!

Richard Nixon won, restored cozy relations with Thieu, and gave him veto power over slow peace negotiations. Americans were disillusioned, and even the window-dressing of Thieu's "re-election" in a one-candidate contest did not restore faith. They wanted to save face and get out. Gradually American troops were withdrawn but then, in 1972, came a new sticking point. Secretary Kissinger announced that "peace is at hand" just before the election. But still the cease-fire didn't come.

President Thieu wanted a sign. He wanted to be sure that the Americans didn't go away and forget him. So President Nixon gave him a terrible sign. He ordered the Christmas-time "carpet-bombing" of Hanoi, Haiphong and the industrial heartland of North Vietnam. Peasants below -- men, women and children -- were killed as the great B-52s swept over. Theoretically this was the Nixon maneuver designed to bring the Communists to the peace table -- a decision made without consulting Congress or advisers, by the recluse in the White House.

But Thieu's speech last week gives more weight to the theory that Messrs. Nixon and Kissinger were trying to convince him that there was no limit to which the United States wouldn't go, if only he would sign the revised agreement. Thieu did not want to sign until the Communist troops who had infiltrated South Vietnam were cleaned out. A reasonable request, on the whole, from his viewpoint. But Hanoi wouldn't agree, and Messrs. Nixon-Kissinger were getting impatient. Thieu signed at last, and now feels betrayed.

"I won a solid pledge," he said last week. He told his defeated nation with considerable verisimilitude in his emotional televised address that President Nixon had given him assurances of continuing help.

It is hard not to believe, in retrospect, that this isn't so, that Nixon-Kissinger did not make extralegal, extra-Constitutional representations of future military assistance. President Ford declines to make public the Nixon-Thieu correspondence. He says that it does not go further than the published material we already have. I am inclined to think this is correct. The so-called understanding, or "pledge," was more a matter of how words were pronounced than the words themselves. Messrs. Nixon-Kissinger had no legal right to commit the United States to a future course of action, and there was little reason for believing that Congress or the nation would resume energetic intervention. But Nixon had just won an election landslide that would keep him in office 'til January 1977, and he was ready to turn over mountains of military supplies to Vietnam. So Thieu signed.

What does America do now? It is chastened and subdued, and Europeans ask if it has lost its nerve. I see no sign of it, if only we can persuade Messrs. Ford-Kissinger-Rockefeller not to keep implying that Congress is to blame. After another war, far greater than this, the United States produced the Marshall Plan in 1947. When Republican Vandenberg heard of the Truman $17 billion plan he upbraided James Reston of **The New York Times** for printing such drivel: "No administration would dare to come to the Senate with a proposal like that," he declared. Truman did, and Vandenberg ultimately led the seccessful fight for it -- one of the most glorious moments in American history.

Now the small nations of Southeast Asia lie crushed and bloody with an evil the U.S. helped produce. There is some sort of moral obligation for America there, though we may not be able to define it. Perhaps when wounds have healed a little we can do something.

JACK ANDERSON
AND THE WASHINGTON MERRY-GO-ROUND

WASHINGTON - Secretary of State Henry Kissinger's policy of detente has brought nothing but headaches for the FBI and CIA.

The relaxation of relations between Moscow and Washington has resulted in a tremendous increase in cultural and scientific exchanges. Intelligence experts fear this has jeopardized the security of American secrets.

At least half the Russians who enter the United States under the exchange programs, the experts estimate, are spies for the KGB. Indeed, the situation has become so bad that the FBI has asked for additional agents to watch the Russians.

The basic problem, say our sources, is that the Soviets take advantage of our open society to steal our secrets. A team of smooth-talking Russians, for example, routinely strolls the corridors of Capitol Hill. They strive for a "hail-fellow-well-met" image, but insiders suspect they are there to gather intelligence.

Scientific exchanges, in particular, have thus far been a one-way street. Right now, for example, Russian and American astronauts are training for a joint space flight. Our space technology, however, is more sophisticated than theirs. Thus they are learning far more from us than we from them. In fact, say our sources, the American astronauts are astounded over the rudimentary characteristics of the Soyuz spacecraft.

The Soviets demonstrated an intense interest in our agricultural and deep-sea technology, as well.

One clever trick the Russians use is to dangle large contracts in front of American companies. The firms, eager for foreign trade, respond with "proposals" which are laden with technical information. Then the Soviets arrange to have technicians and engineers visit the U.S. companies. By the time they leave, as one source put it, "they have stolen the candy store."

Child Labor: Hard economic times have forced many employers to lay off workers. Some need help, but can't afford to pay salaries.

Now, an old tactic has been revived by some farmers. They want to put children to work.

Children under 12 have been forbidden by law to work since the Great Depression. But now strawberry growers in the Northeast are pushing for an exemption. They argue that the kids need summer jobs and that they can harvest easier because they are built closer to the ground.

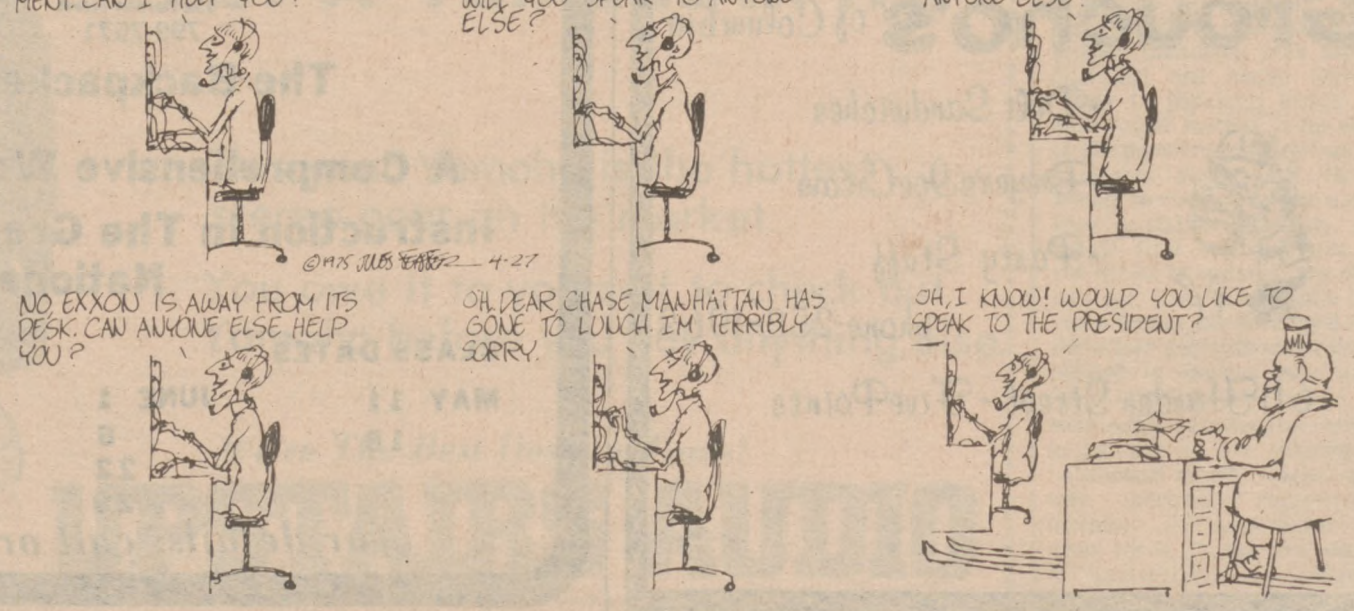
But the AFL-CIO is charging that the farmers just want cheap, exploitable labor. The children could be paid next to nothing and they would be taking jobs away from union farm workers.

The legislation creating the loophole is being quickly pushed through the House, indicating that there are some powerful interests behind it.

Bomb Shelters: American intelligence analysts are deeply disturbed over 27 sophisticated underground bomb shelters which the Russians are building around Moscow. Some are called "antenna farms" because of the acres of communications towers that mark their locations. It's almost as if the Soviets are preparing for a nuclear war, one expert told us.

Hill Bill: Our analysis of last year's Congressional budget reveals that the lawmakers ran up a postage bill in excess of $50 million and a phone bill of $4.4 million. The tab for interior decoration came to $568,810.93. Limousines, chauffeurs and gasoline cost over $100,000. The capitol police paid a monthly $116.67 to veterinarians to treat their dogs. The canines also gobbled up about $192 worth of dog food per month.

Feiffer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NO, GENERAL MOTORS IS OUT. WILL YOU SPEAK TO ANYONE ELSE?
I'M SORRY. I.T.T. IS BUSY. IS THERE ANYONE ELSE?
NO, EXXON IS AWAY FROM ITS DESK. CAN ANYONE ELSE HELP YOU?
OH, DEAR, CHASE MANHATTAN HAS GONE TO LUNCH. I'M TERRIBLY SORRY.
OH, I KNOW! WOULD YOU LIKE TO SPEAK TO THE PRESIDENT?

Who says discrimination doesn't pay?

Support for the extra powers which the Human Affairs Commission is seeking must be growing, if the reaction of two bastions of conservatism -- the State Chamber of Commerce and the S.C. Municipal Association -- are any indication.

On April 29, a House Judiciary subcommittee held a hearing on the proposed amendments to the Human Affairs Law, with the usual format -- representatives of the pro and con viewpoints being given equal chances to explain their viewpoints. Hopefully, some of the legal haziness surrounding the amendments -- such as alleged "double jeopardy" under the changes -- would be clarified.

No such luck, though. After several prominent lawyers and representatives of the Human Affairs Commission pointed out the need for the changes, observers were treated to a display of incredibly stupid reasoning and poorly disguised racism by lobbyists for the Chamber of Commerce and the Municipal Association.

Four persons spoke in behalf of the amendments, which are aimed at qualifying the Human Affairs Commission for "deferral status" by the federal Equal Employment Opportunities Commission (EEOC). Additionally, Human Affairs Commissioner Jim Clyburn presented several letters from prominent lawyers and civic leaders endorsing the amendments. The subcommittee, chaired by Rep. Robert McFadden (D-York), then heard from Columbia attorney Julian H. Gignilliat, lobbyist for the S.C. Municipal Association, and later from Bob Lanier, representing the State Chamber of Commerce.

The proponents generally echoed points made earlier by Commissioner Clyburn, but if the testimony was repetitious, it was at least encouraging to see a number of other persons, including the state attorney general, backing up Human Affairs officials. Dave Murray, a Richland County lawyer, told the subcommittee that the amendments would enable the Human Affairs Commission to handle many cases which the federal EEOC office must process now. "It's more practical for South Carolinians to deal with South Carolina's problems," rather than inviting federal intervention, Murray contended.

John Hagins, a member of the Human Affairs Commission and a former legislator from Greenville, explained that the amendments would give South Carolinians faced with employment discrimination allegations a chance to "handle it ourselves." He continued. "This seems to be preferable to federal action, which is slow in coming...What you do here is you head off trouble at the pass."

Hagins urged a slight modification of the changes. He said under current proposals, victims of discrimination could be awarded both actual and punitive damages, because the amendments simply say victims may be awarded "damages." Hagins suggested that the subcommittee might want to amend the amendments so that discrimination victims could receive only **actual damages** (such as back pay).

The chairman of the Human Affairs Commission, Elliott E. Franks, told the legislators and spectators that the 19 members of the Commission "heartily endorse" the amendments. "We're simply asking the opportunity to be of more valuable service." Franks argued softly and with due restraint.

Clyburn got the last chance to get in pro-amendment arguments. He presented several letters supporting the amendments, including one from state attorney general Dan McLeod in which South Carolina's chief legal official said, "It seems obvious from the cases in point that such statewide legislation as you (Clyburn) presently suggest will not subject employers to 'double scrutiny.'" McLeod's letter concluded. "I feel that statewide legislation to enforce equal employment opportunities will result in diminished vulnerability to federal intervention and will not subject actions taken on the state level to double scrutiny by federal authorities."

Though McLeod's wording couldn't seem to be any plainer or more direct, double scrutiny -- or "double jeopardy," as Human Affairs opponents insist on calling it -- was the focal point of Gignilliat's and Lanier's arguments against the amendments.

Gignilliat particularly managed to get in some rather incredible statements on racism and discrimination -- incredible for their lack of reality -- with a superbly straight face. When a member of the subcommittee asked him if it was not in keeping with the Municipal Association's "states' rights" philosophy to have the state Human Affairs Commission resolve bias cases rather than allowing the federal government to have the power, Gignilliat replied, "We're not talking about states' rights here. Our state is going to be a puppet of the federal government in this grand scheme of things, this new federalism."

Later he returned to the same strategy. "The nature of the federal government is to get bigger, not smaller," Gignilliat explained to an unimpressed audience. "Recent efforts to disguise certain things as states' rights should be seen through easily."

The Municipal Association lobbyist should get an award for persistence. He ignored Clyburn's earlier explanation that in Ken-

(continued on page 9)

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Cinema

'Peter Proud' is trashy fun

The Reincarnation of Peter Proud
at the Jefferson Square Theatre

"It will give you second thoughts about a second life," promise the ads for **The Reincarnation of Peter Proud**, and to heighten the anticipation there are pictures of a naked, screaming victim, reconsidering renativity. Not having had first thoughts about reincarnation, I must admit that I found this prospect less than electrifying and approached the movie with a degree of skepticism normally reserved for pop apostles and more glassy-eyed mystics; but I herewith discard all prejudices. **Peter Proud** is good, trashy fun -- one of those creatively awful movies that are hard not to like because they don't take themselves too seriously. It's also I suspect, a mild ribbing of those who seem to take themselves all too seriously -- the number of occult religionists looking to a future life as a salve for the present one. What if nirvana should be a nightmare?

What indeed. Dr. Peter Proud (Michael Sarrazin) is a California university professor who has a slight problem in that it seems he's somebody else. He keeps having these dreams about things that never happened to him -- like being murdered -- and recognizing objects he's never seen. Seeking help, Proud goes to a psychologist who refers him to a parapsychologist and winds up in an occult book shop where he's asked, "Have you read Edgar Cayce?"

Eventually Proud traces himself down to a small New England town, and there the Freudian complications really begin. He meets the wife (Margot Kidder) and daughter (Jennifer O'Neill) of his former life and starts going out with the daughter. Picture the situation: Proud and daughter after their first date; she looks at him expectantly -- a handshake instead of a kiss? He busses her behind the ear at first but eventually overcomes his scruples and they find rapture in the woods. The plot goes on, but I won't except to say that the ending is everything one might have expected and feared -- Proud goes out to get rid of one last dream and it gets rid of him.

The plotting is on a dumb-dumb level but is surprisingly abosrbing, perhaps because this situation of the hero discovering the truth about himself (copped, of course, from **Oedipus**) still has considerable dramatic charge. Enjoyable in a different way are the performances. Jennifer O'Neill is a former model who, as we all know having seen **Summer of '42**, is very sexy and cannot act. In **Summer** she read her lines as though she were conducting an endless TV commercial, being always **on** with an exaggerated gesture and tic for each word (as in Norman Mailer's description for Nixon: a marionette operated by strings pulled from inside his head); here she just looks pained and spiritually wounded.

Cornelia Sharpe as Proud's sleep-in girlfriend fulfils the standard B-picture requirement of a centerfold-style sex interest and gets to stand around saying things like, "I'm particularly horny tonight." Sarrazin is a pleasantly innocuous screen-filling presence, but Margot Kidder steals the show in her later scenes. Kidder, ordinarily a disheveled and campy sex goddess, here plays the Lana Turner role of the fiftyish, alcoholic, country clubbing mother and it's such a ripely comic juxtaposition that it could have been the inspiration of some snide parodist. Kidder is usually something of a put-on artist -- her very choice of surname indicates the fact -- but here, done up in a fancy, slightly silvered hairdo and grease paint wrinkles, holding a drink in one hand and a cigarette in the other, mouthing the sudsy sentiments of daytime drama, and in short, complete with a full compliment of rich bitch paraphernalia, the situation transcends an ordinary level of awfulness -- it's almost epiphany.

Finally there is Max Ehrich, novelist and scenarist, yet another member of that corps of best selling authors who are notably untalented. A typical exchange of dialogue:

DAUGHTER (on the revelation of her mother's alcoholism). So now you know.

PROUD. I'm sorry.

DAUGHTER. Don't be.

And so it goes. But even in Ehrlich's resurrection of various mummified cliches, there is a certain off-beat mnemonic pleasure, like having your low-cultural life flash before your eyes.

The Reincarnation of Peter Proud is exploitation of its subject, of course. I can't say that I was particularly upset by that exploitation, but those who take reincarnation seriously will probably dislike this film since it makes the whole issue look rather ridiculous. In fact, there is even a lame hint of satire when the parapsychologist whom Proud tells his discoveries to wants to unveil them as a revelation and panacea to a death ridden populace (and another lame hint when this character's name is matched in the final cast/character list with the role of "devil's disciple"). The point is a throwaway and doesn't demand serious consideration. Nor, in fact, does the whole movie; it's a junky but pleasant way to pass a couple of hours.

Venson Steadman

Latest AFT offering bombs

The Man in the Glass Booth
directed by Arthur Hiller
starring Maximilian Schell

The latest American Film Theatre presentation to come and go in Columbia (if you haven't seen it, you've missed it) proved to be an embarrassing bomb, perhaps the worst fruit of producer Eli Landau's admirable idea of filming the "best possible" plays for very-limited-engagement distribution to subscribers across the country. Serious theatre-goers, serious cinema-goers, denied really good stuff in the greater Columbia area, have been sorely disappointed if they counted on the Landau operation to alleviate their misery this season. So far, to put it crudely, The American Film Theatre is one for four on the season, **In Celebration** having been the only superlative effort to date. The fact that the AFT is yet a noble experiment should give no licence or shred of legitimacy to a filmed play as bad as **The Man in the Glass Booth**, directed by Arthur Hiller, starring Maximilian Schell. Perhaps with the best intentions (no excuse, however), this film has succeeded, where other Auschwitz-at-the movies concepts have failed in spite of themselves, in trivializing reflection on the moral horror of Hitler's Final Solution.

Maximilian Schell plays Arthur Goldman, a Jewish survivor of the camps, living as a wealthy contractor in New York 20 years after the war. Goldman is crazy. He thinks he is one Colonel Dusseldorf, a Nazi commandant guilty of countless war crimes. But we are asked to believe that Goldman's charade of a charade has been so convincing that the Israeli underground also thinks he's Dusseldorf and abducts him to Israel for trial (like Eichmann). And so do we, for most of the film, think that Arthur Goldman is really Colonel Dusseldorf, until a grossly contrived ending informs us that Goldman is indeed Goldman, an innocent victim, apparently posessed of a Nazi demon and badly in need of an exorcism. We are asked to intuit that Goldman's insanity is a transcendental state and that his identification with the murderer is symbolic -- though we're not quite sure what of. When the stern watery-eyed judge says at the end with great emotion and implied respect, "Why have you done this, Mr. Goldman?" I heard myself answering under my breath, with irritation, "Because he's sick!" Maybe I was half-thinking of Edward Anhalt's screenplay or Schell's dreadful Goldman which reminded me of Colonel Klink on **Hogan's Heroes.**

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Making discrimination pay

(continued from page 7)

tucky -- the only southeastern state so far with a deferral agency -- the EEOC has never overruled that state's anti-discrimination agency's findings.

Even harder to swallow was Gignilliat's contention that victims of discrimination in South Carolina can get easy and quick relief from EEOC. He cited the "accessibility of regional offices" such as Charlotte in backing up his claim that "there isn't any real problem of delay as far as **alleged** victims of discrimination are concerned."

However, Columbia attorney Addison G. Wilson sent a letter to the subcommittee in which he contested many of the claims which Gignilliat made. Wilson, a law partner of Harry S. Dent, wrote "EEOC is hampered by distance and a case backlog of over two years in conducting its business." In supporting the proposed Human Affairs Law amendments, Wilson argued that EEOC conducts all of its investigations from its Atlanta, Ga., office, but all resolution attempts are made in the agency's Washington, D.C., headquarters.

"This results in a great detriment to both charging parties and to employers," Wilson said, "who must depend on 'stale' data, difficult-to-locate witnesses, and the worry, inconvenience and expense of pending investigation concerning details which no one can fully remember to resolve a charge to the satisfaction of the federal authorities."

But Gignilliat stuck to his guns, and said, "The basic problem is double jeopardy -- that's what bothers us, frankly." Double jeopardy "can happen, and it has happened, and it will happen," he emphasized.

Then the hearing started heating up, when committee member Jean Toal (D-Richland) popped the relevant question of the day: was the Municipal Association's opposition to the amendments based on the fact that both the Human Affairs Commissioner (Clyburn) and the chairman of the commission (Franks) are black? Gignilliat replied with suitable -- and unconvincing -- indignation, "I'm not going to answer that question. I think it's insulting to my clients."

"I'm opposed to discrimination. I think it's very bad for the economy."

Julian Gilligniat

"I don't see how you could have double jeopardy."

Rep. Jim Moss

When Rep. Jim Moss (D-Beaufort) asked Gignilliat if he thought discrimination was harmful, the lobbyist-lawyer responded with the all-time crass statement of the day. "I'm opposed to it. I think it's very bad for the economy." Gignilliat conceded that the present Human Affairs Law "has no teeth" when it comes to fighting discrimination, but he returned to his theory that an unrestrained market system is the answer -- not greater jurisdiction and power for the Human Affairs Commission. "Personally, I tend to be a free enterprise supporter," said Gignilliat. "I'd hope that all employers would realize that discrimination if poor business practice."

After Gignilliat's testimony, the rest of the hearing was anti-climactic. Bob Lanier, from the State Chamber of Commerce, was no match for Gignilliat in eloquence.

Lanier argued mainly that "double jeopardy" would exist if the amendments were passed, because EEOC could bring a **trial de novo** -- or "new trial" with new facts and legal conclusions -- if the federal agency didn't agree with the Human Affairs Commission's resolution of a complaint. Rep. Moss pointed out that EEOC would have to give "substantial weight" to the facts found by the Human Affairs Commission, and thus the federal agency wouldn't really be able to introduce new facts if the complaint reached a federal court. Moss continued, "I don't see how you could have double jeopardy." Whereupon Lanier made one of the few concessions of the day, when he admitted, "Probably double scrutiny would be a better description."

The hearing ended abruptly thereafter, as if the opponents were afraid of having to make more concessions. In view of the support for the Human Affairs amendments and the sources of legal opinions, it's lucky the opponents didn't have to "knuckle under" any more than they did. Still, the hearing was enough to leave Clyburn shaking his head in frustration and disbelief afterwards.

Bob Thompson

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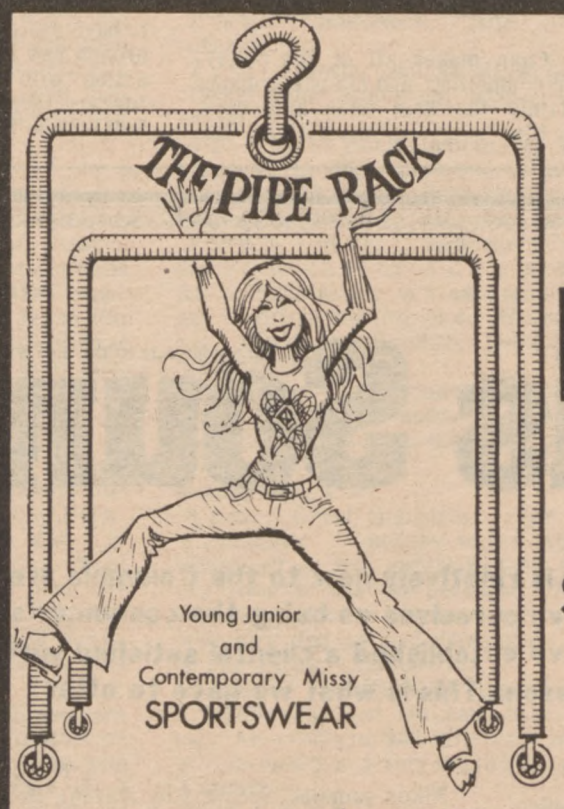

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Cinema

A literate but confused 'Gambler'

The Gambler
at the Fox Theatre

Moviemakers seem to be having bad luck with gambling lately. Several months ago there was Robert Altman's **California Split**, a film that was saved by the considerable talents of Elliot Gould and George Segal, but whose theme -- that gambling is a high time road to nowhere -- was so soft-pedalled as to be virtually nonexistent. Now there is Karel Reisz' **The Gambler**, and while this movie comes more directly to grips with the subject and has a style more appropriate in its psychological intensity, ultimately it seems just as vague in what it is saying. A film like this grabs you while you are watching it, but finally lets go with nothing more than an anticlimatic thud.

The plot is simple and functional and has the sole purpose of revealing the character of the protagonist. Alex Freed (James Caan) is a New York city English professor who is also a compulsive gambler, and in an opening montage he is shown losing $44,000 in a syndicate-run gambling parlor with no way to pay his debt. Axel needs help to hold off the mob and stay alive, but at first he merely sports with his girl (Lauren Hutton) and speachifies patronizingly at the birthday party of his 80 year old grandfather (Morris Carnovsky). When he finally does ask for the money from his mother (Jacqueline Brookes), it's as though he were conferring the favor of his indebtedness, and eventually he impulsively gambles this money away as well. Finally he satisfies his gangster-pursuers by conveying a bribe to get one of his students to throw a school basketball

James Caan

game.

In short, the plot of **The Gambler** is the gradual development of a complex and fascinating monster. In James Caan's performance Axel becomes a creature full of paradoxes, a man high on his own ego and will, but who in reality is obviously under the complete control of fate, circumstances, and his neuroses. Lecturing to his classes, Axel cerebrates a justification of his irrational behavior as a willful desire for uncertainty and quotes Dostoyevsky and D. H. Lawrence for support, but in his personal life we see him as an emotional child who makes poutish demands on the love and loyalty of others while offering nothing in return. The effect is reinforced by his fascination with games and sports, and by the fact that he sees the risking of the happiness of those around him and even his own life as the greatest game of all.

James Caan makes all of this believable and compelling, and his performance is certainly the best thing he's done; but the film is given its stylistic impact by the director, Karel Reisz. Unlike Altman, who made **Split** into a kinky house party of unlikely characters and events, Reisz has realized the necessity to concentrate on a single character, and there is not one scene in this two hour movie that does not have Axel as its focus. The result is a psychological study of intensity if not depth that strongly suggests the brooding introspection of the old German silents, and which occasionally dips even into expressionism. In a scene at Las Vegas' Caesar's Palace, a low angle shot frames Caan in a neon halo, and together with the unnerving music the effect is to take the viewer inside Axel's head, giving a first hand participation in his fanatical euphoria over his "magic powers." Finally, to Reisz' considerable credit, he has even kept the debut of superstar-model Lauren Hutton to a minimum of embarrassment, although perhaps Miss Hutton (who is saddled with a Texas accent) should get a new vocal coach.

If I have mentioned at some length the contributions of Caan and Reisz, it is because these are what make this movie worth seeing; but ultimately I think that **The Gambler**, like **California Split**, must be judged a failure because it is unable to bring any real insight or understanding to its subject. Perhaps it is even impossible to adequately treat a subject as large as gambling in the short span of a movie.

The screenwriter, James Toback, seems to have realized this problem, and his approach has been to pack the dialogue and action with as many allusions to past literary ideas on the subject as possible. Indeed, the script might have been written by Axel himself; it fairly drips literacy, and not only through the title spin-off from Dostoyevsky, but also through quotes from such poets as e.e. cummings and William Carlos Williams and an allusive grab bag of Teutonic heavies ranging from Kafka (urban putrescence as a spiritual correlative) to Nietzsche (Axel's self-concept as a masterful superman). This eclecticism even spills over into the music, and Jerry Fielding's score is a constant repetition of the high string opening phrases from Mahler's Symphony No. 1. (Incidentally, Mahler is fast becoming a kind of high fashion Max Steiner, whose work is alternately suitable for expressions of decadent sensuality -- Visconti's **Death in Venice** -- middle-class **liebestod** -- the forgotten **Interlude** -- and fated psychosis, as in the present film. None of these cases is, I think, wholly free of exploitation.)

But we don't go to movies just for literary seminars, and however well Toback has counterpointed the action, the action itself provides no real reason for Axel's obsession. I don't believe that the film is saying, as one national critic (Pauline Kael) wrote, that **all** gamblers are really out to lose; the bookies that Axel deals with are gambling too, somewhat more profitably, and Axel appears to genuinely think that he will win. But what is the movie saying? Is it condemning Axel as a childish and jaded modern man who must risk his life in order to make it meaningful, or does it accept Axel's Dostoyevskian line (which in its original form was, after all, a rather extreme reaction to Victorian smugness) and assert that Americans

(continued on page 11)

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Events

(continued from page 12)

University of Michigan Men's Glee Club

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"The Stepford Wives" has the rudiments of a juicy satire -- the inhabitants of a small Conneticut town solve the liberation problem by replacing their wives with identical androids -- but William Goldman's dialogue is, if anything, worse than his work on "Waldo Pepper." It's overlong and the suspense is fumbled. Katherine Ross and Paula Prentiss. PG. 3:20, 5:20, 7:20 and 9:20. The late show on May 2 and 3 is "Candy"

clubs

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Home Boy Review" on May 2 and 3; John Driggs on Monday, the 5th; Buzz Peele on Tuesday; Rusty Davis on Wednesday; Jimmy Lee and Connie on Thursday; and Eddie Zomerfeld and his band on the weekend of the 9th and 10th. $1 on the weekend, 50¢ during the week.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

Eddie "Sweet Thang" Brown opens for a three week run beginning on the 2nd. No cover charge.

JADE EAST, Carolina Inn, 937 Assembly Street, 799-8200

Cortez Greer on May 2 and 3. $7 per couple, $5 for single men, $2 for women.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOR, 4614 Devine Street, 787-6505

"St. Vitus Dance Band" returns for the 2nd and 3rd. "Goose Creek" is scheduled for a special show on May 9. $2 regular charge on the weekend for members.

THE POINT AFTER, 304 Greystone Blvd., 254-8011

"Cinema Showcase" is the band for May 2 and 3. $2.50 for singles, $5 for couples on the weekend. Half price with dinner.

THE LEFT GUARD, 2728 Rosewood Dr., 779-2575

"Home Grown" on the 2nd and 3rd. "Mothers Finest" next weekend. $2.50 for singles and $4 for couples on the weekend with a $1 charge during the week for members.

music

The Ozark Mountain Daredevils will be singing at Township Auditorium on Sunday, May 4. Tickets are $5.50 for general admission when purchased in advance from standard ticket outlets (Taylor Street Pharmacy, Record Bar, Fashions Unlimited), $6.50 at the door.

Gladys Knight and the Pips are scheduled at Carolina Coliseum on May 10. Tickets are $7, $6, and $5 with special $5 tickets available for a breakfast after the performance.

The University of Michigan Men's Glee Club will sing on Tuesday, May 6 at Playhouse Four on Fort Jackson Blvd. The concert is open to the public free of charge, and will be held at 8 p.m.

The South Carolina Festival of Roses is scheduled at Orangeburg on May 10 at 8 p.m. in the South Carolina State Coliseum. Performers will be country musician Jerry Reed and comic Jerry Clower, and tickets are $7 each available by writing Drawer 328, Orangeburg, S.C. 29115 or from the Taylor Street Pharmacy and The Record Bar (Dutch Square) in Columbia.

theatre

The Crucible, Arthur Miller's allegorical dramatization of the Salem witch trials, will be performed by Workshop Theatre on May 6 through the 18th. Curtain time is 8:30 p.m. nightly with matinees on Sunday at 3 p.m. Tickets are $3.50 for adults and $2.50 for students.

auditions

SCORE (South Carolina Open Road Ensemble) is now seeking young actors to perform in a school repertory tour next fall. Plays and casts have not yet been announced. The tour will last twelve weeks, and prospective applicants should be prepared to do considerable traveling and should preferably be professionally trained. Anyone wishing to audition should send a resume and letter of application to Meridith Meacham, SCORE, South Carolina Arts Commission, 829 Richland Street, Columbia, S.C. 29201

Auditions for Town Theatre's production of **1776** next fall will be held on May 3 and 4 at 3 p.m. Singing and dancing auditions are scheduled on Saturday and dramatic readings on Sunday. Twenty-five cast members are needed, and rehearsals will begin on Aug. 24.

art

Jane Armstrong's exhibit of "touchables" free form sculptures for the blind as well as sighted, concludes at the Columbia Museum of Art this week on the 7th. The annual Spring Juried Exhibit of local artists will continue through May 18th.

specials

Paul Harvey, popular TV and radio commentator, will be speaking at the Greenville Memorial Auditorium on May 7 at 7:45 p.m. on the topic, "America: What Next?" Tickets are $3 each, and may be ordered from Rick Jahns, P.O. Box 338, Simpsonville, S.C. 29681 with checks payable to the Greenville Area Personnel Association.

The series of independent filmmakers being presented at the Columbia Museum of Art continues with "An evening with Elliott Erwitt," Saturday, May 10 at 8 p.m. in the Trustees Gallery of the Museum. Mr. Erwitt will discuss and show his "Red, White and Bluegrass" and "Beauty Knows No Pain."

television

Saturday, May 3

2:15 p.m. - Baseball. The Baltimore Orioles against the Cleveland Indians. (Channel 10)

3 p.m. - Basketball. NBA Play-off. (Channel 19)

5 p.m. - The Kentucky Derby. The 101st annual derby live from Louisville. (Channel 25)

8 p.m. - Movie. "The Good, the Bad and the Ugly" was probably the biggest of Sergio Leone's spaghetti Westerns that looked at Hollywood's myth making genre as something of a myth in itself. Bloody and portentious, with the usual crew including Clint Eastwood and Lee Van Cleef. (Channel 25)

Harvey Korman and Carol Burnett of the Carol Burnett Show, Saturdays at 10 p.m.

10:30 p.m. - Theatre in America. "Rules of the Game." Pirandello's black tragicomedy about high society and its hypocrisies in a production by New York's New Phoenix Perpertory Company, Joan Van Ark, David Dukes, and John McMartin. (Channel 35)

Sunday, May 4

1 p.m. - Basketball. NBA Play-off. (Channel 19)

3 p.m. - Tennis. $60,000 Mixed Doubles classic from Scottsdale, Ariz. (Channel 19)

4:30 p.m. - World Invitational Tennis classic with Stan Smith and Billie Jean King against Bjorn Borg and Virginia Wade. (Channel 25)

8:30 p.m. - Movie, "The Barbary Coast." San Francisco of the 1870's is the setting for a combination of roughhouse humor and a crime fighting plot. William Shatner, Linda Day George, Dennis Cole. 9channel 25)

10:30 p.m. - Performance at Wolftrap. Sarah Vaughn and Buddy Rich perform a number of jazz and popular standards. (Channel 35)

Monday, May 5

8 p.m. - Great Migration: Year of the Wildebeeste. Cameras follow Africa's wildebeest as they undertake their annual migration across the Serengeti Plain in search of food and encounter various predators and natural disasters. Could be interesting. (Channel 19)

8 p.m. - Smothers Brothers. Kris Kristofferson, Don McLean, Rita Coolidge, Arlo Guthrie, and Billy Swan in what will obviously be a very musical program. (Channel 10)

Tuesday, May 6

8 p.m. - Movie. "The Invisible Man." David McCallum is transparent in this new TV version with Jackie Cooper and Henry Darrow supporting. As the ads put it, "On the run...because he won't let his formula for invisibility be used as a weapon of death!" (Channel 10)

10 p.m. - The World's Worst Air Crash is a PBS documentary about the DC-10 crash outside Paris last year and the controversy surrounding the FAA's airworthiness certification for the plane. (Channel 35)

Wednesday, May 7

9 p.m. - Flip Wilson. A comedy special with McLean Stevenson, Richard Pryor, Kenny Rankin, and Cher. (Channel 10)

Thursday, May 8

9 p.m. - Movie. Channel 19 continues its admirable policy of replacing the Thursday night networked junk with classics. This time, "Sergeant York," William Wellman's 1941 tribute to the most celebrated American soldier of World War I and his rise from mountaineer to hero. Gary Cooper won an Oscar for his performance.

11:30 p.m. - Wide World Special. Spencer Tracy is recalled in film clips and conversations with Pat O'Brien, George Raft, Joan Bennett and others.

Friday, May 9

11:30 p.m. - Wide World Special. The eternal Dick Clark hosts a 23rd anniversary tribute to "American Bandstand" and its period in Philadelphia from 1954 to 64. Chubby Checker, Connie Francis, and Jack Wilson perform with others on film. (Channel 25)

1 a.m. - Midnight Special. The Ohio Players, Graham Central Station, Roxy Music, the Strawbs, and Larry Gatlin. Taped at the University of Chicago. (Channel 10)

'Gambler'

(continued from page 10)

are too tied to their security? Certainly, the portrayals of Axel's associates -- his empty-headed girl, impatiently grieving mother, and hypocritical grandfather -- are hardly sympathetic either, but is Axel's behavior toward them justified?

The Gambler has no answers, and I'm not sure whether it is even asking any questions. In the final episode of the movie, Axel recklessly goes alone into Harlem and eventually provokes a prostitute into slashing his face open with a knife. He looks at the wound in a mirror with an expression of triumph? satisfaction? revelation? and the film ends with this neat little ambiguity. It's all just too pat, and one is reminded of a film by another Britisher (Reisz is a Czech who has lived in England all of his life), Nicholas Roeg's **Don't Look Now**, which also said absolutely nothing in the classiest way possible. Both of these films draw the viewer into carefully constructed movie worlds that ultimately go nowhere, that are really unworried about any problems of real life. Dostoyevsky went after smugness; perhaps someone should go after **The Gambler** and movies like it.

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EVENTS & ENTERTAINMENT

Edited by Venson Steadman
May 4-10

cinema

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"The Dragon Dies Hard" is held over for another week of karate action by the late Bruce Lee. R, with times at 3:30, 5:30, 7:30 and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"High Rise" and "Christy" are both rated X with complete shows at 3:30 and 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Dragon Dies Hard." 1:40, 3:30, 5:20 and 7:10.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

Georgina Spelvin in "Male Chauvinists" switches genders on last week's movie: "Campus Girl" is the other feature, both X. Continuous shows start at 1 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 789-1110

For those who missed it the first time, "Alice Doesn't Live Here Anymore" is back in Columbia so don't make the same mistake twice. Director Martin Scorsese ("Mean Streets") and writer Robert Getchell have produced a movie steeped in the feminist consciousness that is both fast, funny, and succeeds in making lib likable. A gorgeous performance by Ellen Burstyn who deserved every ounce of her Oscar award. R. The times are 1, 3:30, 5:30, 7:30 and 9:30.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 789-1110

"Doc Savage" is a new movie adaptation of the pulp adventure series that is making its area premier. Show times are 2:30, 4:30, 6:30 and 8:30.

FOX THEATRE, 1607 Main Street, 254-254-5212

"The Gambler" returns after a couple of brief Columbia appearences so far. Director Karel Reisz' ("Morgan." "Isadora") has created an intense and technically impressive study of psychological obsession that benefits greatly from James Caan's extroverted performance. Unfortunately, the James Toback script doesn't seem to know what, if anything, it wants to say about gambling, and winds up as a kind of literary thesis on the subject. In any case, certainly far mor thought provoking than the usual commercial grind. R. 1, 3, 5, 7 and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Four Musketeers" moves to another theatre to continue its lengthy run. Michael York, Oliver Reed, Christopher Lee, and Richard Chamberlain buckle swash in a rowdy adaptation of the Dumas classic. Director Richard Lester has concentrated more on action than the comedy of "The Three Musketeers" released last year. PG. 1, 3, 5, 7 and 9.

The Stepford Wives

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Young Frankenstein" continues its deservedly long run. PG. 1, 3, 5, 7 and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Reincarnation of Peter Proud." Michael Sarrazin, Margot Kidder, and Jennifer O'Neill in an enjoyably awful concoction about a college professor who slowly discovers what a SOB he was in his previous life. Slight and unpretentious, but it's really pretty terrible. R. 1, 3, 5, 7 and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"The Prisoner of Second Avenue." This new filming of the Neil Simon play about a depressed middle-aged writer got killer reviews in New York, but may do better around here. With Jack Lemmon and Anne Bancroft PG. 1:15, 3:20, 5:20, 7:25, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Shampoo." A brilliant new comedy that combines the talents of scripter Robert Towne (Oscared for "Chinatown"), director Hal Ashby, and star producer/co-writer Warren Beatty. Beatty plays a Don Juan hairdresser who roars around on his motorcycle from Goldie Hawn to Lee Grant to Julie Christie and can't quite keep up with his own sex life. The genre is farce, but the ideas go much deeper. R. Starting times are 3, 5, 7 and 9.

PLAZA III THEATRE, 1323 Main Street, 254-7690

"Blazing Saddles." Cleavon Little is the black Gary Cooper of a lily-white Western town in a movie that goes completely out of control in its desire for continual laughs. It's hard to believe that this film and "Young Frankenstein" were made by the same person, but Mel Brooks' manic desire to succeed turned "Saddles" into a crude, witless bore. With Harvey Korman, Madeline Kahn, Gene Wilder, Slim Pickens, and Brooks himself as an Indian chief that speaks Yiddish. R. 1:40, 3:30, 5:20, 7:10 and 9.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Doc Savage" rolls here as well. 3, 5, 7 and 9.

(continued on page 11)

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